

SIDE **a** - of:

THE

# FOOD

JOURNAL

saturday-sunday,  
april 11-12,  
2015

*street spirit*

a ~~scientific~~ collaborative  
publication by  
a notorious duo:  
food kartel and  
whiteboard journal



MIANDE  
IN:SUB  
-JKT

Teks : Anitha Silvia  
Foto: Edbert William

#### Bagaimana dengan masa kecil Bu Rudy di Madiun?

Saya lahir di kota Madiun pada tahun 1953. Masa kecil saya sangat susah di zaman itu. Saya dituntut untuk mencari nafkah, membiayai orang tua dan adik-adik karena aku anak tertua. Dengan Kejadian 1965 membuat kota Madiun tetap sulit setengah mati. Saya putus sekolah. Tahun 1966 Bapak saya meninggal. Semuanya kelabu. Saya bekerja apa saja, bantu-bantu tetangga, memasak, belanja ke pasar. Masa kecil tidak ada masa indah, sulit. Ketidakmampuan itu membuat saya giat bekerja.

#### Sejak kapan Bu Rudy merantau ke Surabaya?

Tahun 1970 saya merantau ke Surabaya, naik bis jam setengah dua malam, berangkat dengan restu orang tua dan hanya dengan membawa dua baju. Ada saudara di Surabaya yang mengajak saya bekerja di sana. Saya berangkat hanya berbekal tenaga karena hanya sekolah sampai kelas 4 SD. Di Surabaya saya jual tenaga, ikut orang, apapun saya kerjakan asal saya dapat gaji, dan gaji itu saya kirim ke orang tua di Madiun. Saya tinggal di Kapasan Dalam, rumah saudara saya. Saya bekerja sebagai kuli sekaligus bagian penjualan di sebuah toko di Pasar Turi. Pada tahun 1978 Pasar Turi terbakar. Pada tahun yang sama terbakarnya Pasar Turi yaitu 1978, saya menikah di Surabaya dengan Rudy Siswadi, lalu kontrak rumah di Jalan Pandean. Setelah menikah dan mempunyai satu anak, saya kembali bekerja ikut orang di Pasar Turi. Hingga tahun 1983, saya usaha sendiri buka toko sepatu di Pasar Turi. Namun Pasar Turi terbakar hebat untuk kesian kalinya pada tahun 2007.

#### Bagaimana memulai usaha depot masakan madiun?

Sejak tahun 2000 saya juga buka usaha di pinggir Jalan Manyar Kertoarjo, jualan nasi pecel madiun, seminggu sekali ada menu tambahan yaitu nasi udang yang menjadi menu andalan hingga saat ini. Saya orang Madiun jadi mengembangkan produk Madiun, saya tidak akan melupakan kota kelahiran saya. Karena Pasar Turi ludes terbakar pada tahun 2007, saya fokus untuk mengembangkan usaha depot masakan Madiun. Saya pindah dari jalan untuk kontrak tempat, hingga sekarang ada lima cabang (Raya Kupang Indah 31, Anjasmoro 45, Pasar Atom Tahap 1 Lt 4 Food Court, Mall Pasar Atom Lt 5



Para pelancong, mengenal Surabaya akan citarasa masakannya yang pedas. Mulai dari rujak cingur, sego bebek, hingga lontong balap. Maka tak heran, sambal kemasan menjadi oleh-oleh otentik yang bisa dibawa pulang oleh pelancong. Sambal kemasan yang paling masyhur dari Surabaya adalah Sambal Udang Bu Rudy.

Anitha Silvia salah satu personel SATSCO, mewawancarai Bu Rudy tentang cerita-cerita di balik sebotol Sambal Bu Rudy. IE Lani Siswadi, yang lebih dikenal sebagai Bu Rudy, lahir di kota Madiun. Suatu sore di Surabaya Timur menjelang jam tutup Depot Masakan Khas Bu Rudy di Jalan Dharmahusada 140, Bu Rudy saat itu ditemani sang suami dan cucunya yang kembar tiga, duduk di belakang kasir sambil menyapa sejumlah pembeli terakhir hari itu.

## MENGENANG SURABAYA DARI SEBOTOL SAMBAL BU RUDY

Blok H18, dan Pusat Grosir Surabaya Lt 4 Food Court).

#### Bagaimana Sambal Udang Bu Rudy bisa muncul?

Pak Rudy, suami saya, suka memancing. Jika tidak dapat ikan, umpannya berupa udang kecil dibawa pulang, lalu saya masak jadi udang kering. Saya membuat sambal sebagai pelengkap udang kering. Sambal berupa potongan bawang, cabai, garam, dan minyak, ternyata cocok. Lalu saya mulai jual nasi udang dengan sambal, ternyata digemari oleh pembeli. Lalu saya mulai jual sambal udang dalam kemasan, ternyata laris.

#### Apa keunggulan masakan khas Madiun?

Sejak kecil di Madiun saya makan tahu tempe dan ikan asin. Masakan Madiun adalah makanan orang kampung. Di Surabaya menjadi besar karena orang kota lama tidak makan masakan seperti ini. Mereka setiap ke sini carinya lodeh terong, lodeh tewel, lodeh rembung, bukan ayam goreng. Pelanggan saya yang orang Chinese maupun orang Jawa heran kok saya orang Chinese pinter masakan Jawa. Masakan dijamin

enak karena 90% saya turun tangan langsung untuk mempersiapkan 40 macam menu yang disajikan di sini. Saya belanja kebutuhan pokok di Pasar Keputran, udang dari supplier di Gresik, dan cabai dari Kediri, semuanya fresh.

#### Bagaimana proses pencarian menu baru?

Menu terbaru adalah nasi bakar sejak bulan puasa tahun lalu. Biasanya di bulan puasa penjualan menurun, jadi saya putar otak, akhirnya membuat menu baru nasi bakar ayam, nasi bakar udang, dan nasi bakar cumi, ternyata laris. Setiap menu baru yang saya buat selalu disukai orang. Prosesnya spontan, saat saya makan nasi bakar di suatu restoran, saya menemukan kekurangan rasa. Di rumah saya benahi bumbu-bumbunya, saya coba masak, pegawai-pegawai saya suka semua, jadilah nasi bakar Bu Rudy. Si Hitam Manis—pisang goreng madu—diajari oleh teman saya di Jakarta, saya coba bikin ternyata laris.

#### Dengan kemunculan beragam sambal dalam kemasan botol, apa yang membuat Sambal Bu Rudy

#### tetap diminati?

Rasa tidak bisa menipu. Tapi saya tidak pernah bilang kalau sambal Bu Yanti, Bu Indra, atau Bu Yeti itu tidak enak, itu terserah si pembeli. Saya tidak menjelekkan merek lainnya karena itu masalah selera, ada khasnya sendiri, baunya saja beda kok. Sambal saya sambal tradisional, mesin dirubah sendiri sesuai kebutuhan oleh Pak Rudy. Sambal selalu fresh tanpa bahan pengawet, bisa bertahan selama 10 hari dalam suhu ruangan. Saya paling bangga saat seorang pembeli datang ke tempat ini dan kehabisan sambal. Saya bilang ke dia untuk menunggu sebentar, paling lama 10 menit, karena sambal yang masih hangat akan segera datang. Sambal yang baru datang, saya ambil satu botol lalu saya sentuhkan ke tangan pelanggan, masih terasa hangat.

Ada orang yang langsung membeli 100 botol, lalu saya tanya untuk apa, jika untuk dijual lagi sebaiknya tidak usah ambil banyak-banyak, secukupnya saja, besok kalau habis bisa beli lagi, biar sambalnya selalu segar. Sambal saya banyak dijual di toko oleh-oleh di Pasar Genteng juga di supermarket Bilka. Saya turut senang karena pelanggan saya bisa mendapatkan Sambal Bu Rudy jika jam operasional depot telah berakhir. Karena tidak semua





orang luar kota bisa meraih tempat ini, mereka lebih mudah menjangkau Pasar Genteng sebagai pusat oleh-oleh.

Saya tidak punya kekhawatiran dengan kemunculan beragam sambal kemasan. Namun yang saya heran ada seorang yang sudah kaya raya membuat pabrik sambal kemasan, bukan industri rumah-tan tapi pabrik.

#### **Kesuksesan Bu Rudy sudah ditangan, bagaimana mempertahankannya?**

Kuliner saya sukses di Surabaya, dari kalangan kecil sampai Presiden semuanya tahu Bu Rudy. Saya tidak pernah memasang iklan, iklan yang mencari saya. Publikasi selalu ada baik di media nasional maupun lokal bahkan media menengah ke atas. Saya mempertahankan kualitas, jangan sampai ada yang complain masakan saya bau. Untuk promosi via Twitter dikelola oleh menantu, saya tidak paham dengan Twitter. Kritik pelanggan juga saya perhatikan karena itu yang membangun kesuksesan saya.

#### **Bagaimana dengan desain kemasan Sambal Bu Rudy?**

Desain saya tidak macam-macam, sederhana, kalau aneh-aneh keluar banyak biayanya. Desain saya hanya di botol dan seal dengan logo Sambal Bu Rudy. Pada awalnya pabrik botol langganan saya mengeluarkan desain baru, lalu saya melakukan perjanjian eksklusif dengan pabrik tersebut untuk hanya menjual botol dengan desain itu hanya ke Bu Rudy. Jadi botol saya tidak

ada yang menyamai lagi. Saya minta sekalian ke pabriknya untuk membuatkan logo Sambal Bu Rudy.

Saya memberikan wejangan kepada pelanggan untuk hati-hati dalam membeli Sambal Bu Rudy. Jika membeli Sambal Bu Rudy bukan di saya atau cabang, sebaiknya memperhatikan produknya, mulai dari segel dengan logo Sambal Bu Rudy sampai ke desain botol yang berbeda dengan botol sambal lainnya.

#### **Satu yang berkesan dari Bu Rudy adalah foto Bu Rudy yang terpasang sebagai bagian dari logo Bu Rudy. Tolong ceritakan mengenai foto tersebut.**

Foto itu diambil saat saya berumur 40 tahun. Waktu itu sedang zamannya foto studio. Saya ke studio di Delta. Hasilnya saya suka dan saya pakai untuk usaha saya.

#### **Tempat ini selalu penuh dengan pengunjung dan barang yang dijual, bagaimana Bu Rudy menata ruang-ruang disini?**

Ini memang seperti pasar, saya tidak ada rasa takut dicuri orang, enjoy setiap hari bisa bertemu customer. Kadang customer bukan tidak mau membayar, tetapi lupa. Dekorasi juga asal-asalan, tidak ada desain khusus. Dapur khusus sambal ada di rumah saya karena harus lebih steril, tidak boleh kena air.

#### **Bu Rudy selalu terlihat sehat bugar, apa resepnya?**

Saya sehatnya luar biasa. Saya jarang

makan buah, tidak suka jamu, olahraga juga tidak, tapi hati ini selalu senang. Saya sangat suka, bangga sekali. Saya bisa kenal dengan artis, pejabat. Orang bodoh bisa dikenal seperti itu. Saya punya teman banyak, kemana pun saya pergi dikenal sama orang. Minimal 10 orang yang menyapa jika saya pergi ke mall. Itu yang membuat hati saya senang. Apa yang saya mimpikan telah saya raih karena keuletan dan ketekunan. Saya sudah lebih dari cukup sekarang. Setiap hari pukul 05.30 saya sudah ada di sini. Saya senang dengan pekerjaan ini.

#### **Selain sebagai depot masakan, Bu Rudy juga menjual beragam snack dan oleh-oleh, malah menjadi pusat oleh-oleh tanpa embel-embel "toko oleh-oleh". Bagaimana seleksi supplier dilakukan?**

Kalau enak saya berani ngambil, sekarang ada 300 supplier. Yang saya ambil langsung dari Madiun adalah sambal pecel dan kerupuk puli (beras). Saya bilang ke supplier harus jaga kualitas dan selama ini supplier saya semuanya kualitasnya baik dan terjaga. Saya menerima titipan makanan dan minuman karena ingin membuka peluang kerja yang lebih luas. Supplier datang dari berbagai kota di Jawa Timur, Bandung, Solo, dan Yogyakarta.

#### **Bagaimana dengan kuliner khas Surabaya?**

Saya suka makanan Surabaya. Lontong balap, rujak cingur, tahu campur, soto, sate ondomohen, semuanya enak. Tapi kekurangannya adalah kita harus tahu

tempatnyanya dimana. Orang luar kota kan susah carinya karena kebanyakan ada di kampung. Saya orang desa, sukanya makanan kampung, lebih lahap makannya. Saya cari makanan yang cocok dengan lidah.

#### **Apa rencana Bu Rudy untuk 10 tahun kedepan?**

Sekarang umur saya sudah tua, jadi anak-anak dan menantu yang akan meneruskan usaha ini. Anak laki-laki yang punya bakat masak seperti saya. Ya sampai sekarang saya pikirannya bekerja dan bekerja, sampai kekuatan saya berakhir. Saya juga punya pegawai yang sudah bekerja 10 tahun lebih, mereka jadi andalan saya. Mereka sudah bisa jalan sendiri tanpa saya perintah. Kekurangan saya cuma satu, produk saya belum ada logo halal dari MUI. Jika ada pelanggan yang bertanya mengenai isu sambal saya memakai minyak B2, saya menjawab itu tidak benar. Saya berani dituntut di depan pengadilan hari ini juga jika saya memang memakai minyak B2.

#### **Pesan untuk generasi muda?**

Saat diundang ke seminar-seminar di kampus, saya sering berpesan, "Kamu lebih pintar dari aku, kamu harus lebih sukses daripada aku". Dan jangan malas bekerja, seandainya saya bisa kembali menjadi umur 30, maka 20 jam dalam sehari saya gunakan untuk bekerja.



# TIGA HARI PELESIR KULINER DI SURABAYA

Kami berempat pernah menempuh pendidikan tinggi di Surabaya, sekarang kami adalah kelas pekerja di Jakarta. Kerinduan kami atas Surabaya selalu muncul. Kerinduan akan petis, bahasa Suroboyoan, cangkruk di warung kopi, dan jalanannya yang tidak sepadat ibukota. Akhir pekan ini kami pelesir ke Surabaya, Kamis sore naik kereta api Bima dari Gambir, Jumat pagi tiba di Stasiun Gubeng. Satu taksi kami panggil untuk membawa kami ke Kertajaya, sarapan nasi pecel Suzanna. Saat kuliah dulu paling rajin sarapan di sana selepas begadang bersama kawan-kawan. Salah satu pecel ponorogo terbaik yg ada di kota Surabaya, biasa buka mulai dari pukul 03.00 hingga 09.00. Pecel Suzanna sangat digemari karena sayurannya yang banyak, daun kates, kembang turi, taugé, kacang panjang, dan kangkung. Pilihan lauknya pun beragam, seperti gorengan tempe, mendoan, dadar jagung, ayam, dan ikan. Belum lagi pelengkap seperti sate jeroan, botok, dan peyeknya yang gurih. Ibu Barmi yang berasal dari Ponorogo berjualan pecel keliling sejak tahun 1982, lalu menetap di depan Toko Suzanna di Jalan Kertajaya XIII. Setelah perut penuh, kami kembali mencari taksi menuju Jalan Genteng Besar, kami menginap di Hotel Paviljoen, sebuah hotel kuno di pusat Surabaya dengan harga yang bersahabat. Istirahat sejenak meluruskan punggung dan perlu mandi. Demi mengosongkan perut, kami berjalan kaki menelusuri Jalan Tunjungan yang dipenuhi oleh grafiti yang melekat di pintu-pintu toko-toko lama dan perkantoran, suatu

keelokan. Kami berkunjung ke Pasar Genteng yang banyak menjual makanan oleh-oleh dan peralatan elektronik. Lalu menuju Jalan Genteng Durasim untuk makan siang rujak cingur. Rujak Cingur Genteng Durasim dikenal karena ramuan petis, kacang tanah, dan pisang klutuk yang khas. Cingur (moncong sapi) yang disajikan rasanya gurih dan mudah dikunyah. Sesuai dengan namanya, rujak cingur terdiri dari beragam buah segar (nanas, mentimun, mangga muda, bengkoang, kedondong), sayuran yang sudah direbus (kangkung, kacang panjang, taugé), dan tahu tempe goreng. Makanan yang tepat untuk siang yang terik. Kami akan merindukan rujak cingur, susah didapat di Jakarta. Kami kembali ke Hotel Paviljoen untuk tidur siang dengan petis yang masih menempel di lidah. Jumat sore jalan kota Surabaya cukup padat, kami berjalan kaki ke Jalan Wali Kota Mustajab, yang lebih dikenal dengan Ondomohen. Suasana Ondomohen yang iyub karena dilindungi oleh pohon-pohon besar dan ramai karena banyak toko dan rumah makan memenuhi jalan ini. Kami hanya melewati Sate Ondomohen, tujuan kami adalah Depot Mie 168 yang dikenal dengan mie pangsit dan lempér ayam. Kami menikmati liang tea yang disajikan dingin, lempér yang ukurannya terbilang besar dengan suwiran ayam yang melimpah, dan mie spesial 168 dengan taburan kacang mede. Kami lanjut berjalan untuk naik Lyn V menuju Jalan Pandegiling 110, Jamu Ibu Endang. Sore sudah hamper habis

saat kami tiba di Jalan Pandegiling yang sibuk dan langsung menemukan kenyamanan di Jamu Ibu Endang. Hanya salah satu dari kami yang peminum jamu, sisanya menikmati interior di Jamu Ibu Endang yang menempati rumah berlanggam kolonial. Oom Wim yang berusia 68 tahun adalah anak kandung Ibu Endang yang melanjutkan usaha jamu ini, membuat ramuan jamu secara tradisional, dan juga dijual dalam bentuk kemasan. Kami menanti malam datang sambil duduk-duduk santai melihat Jasmine—anjing peliharaan Oom Wim—yang berkeliaran. Kami melanjutkan perjalanan ke Taman Bungkul, berjalan kaki di trotoar yang lebar dan bersih di sepanjang Jalan Raya Darmo. Taman Bungkul memang selalu ramai, menjadi public space yang paling diminati warga. Kami duduk-duduk sambil melihat sejumlah anak muda bermain skate di skate area. Hari ini kami tutup dengan menyantap Rawon Kalkulator yang berada di kawasan Taman Bungkul. Sepiring nasi rawon dengan tambahan paru dan usus goreng serta telur asin. Salah satu hal penting yang membuat kota Surabaya ini hidup adalah aktivitas malam harinya, mulai dari Taman Bungkul yang ramai pengunjung, lokalisasi Dolly (tapi sudah ditutup tahun lalu), Pasar Induk Keputran, hingga beragam warung kaki lima yang buka hingga matahari terbit. Sabtu pagi-pagi sekali kami naik bis kota menuju Perak. Kami menikmati syahdunya matahari terbit dengan iringan angin laut di Pelabuhan Tanjung

Perak. Karena kami sudah di Surabaya Utara, tentu saja harus sarapan gule maryam di Kampung Arab. Warung Gule Maryam milik Haji Halili yang kami tuju, berada di perempatan Jalan KHM Mansyur dan Jalan Panggung sejak tahun 1980an, warung buka mulai tengah malam hingga jam 7 pagi. Kami dengan lahap menyeruput gule kacang hijau yang tentu saja berbahan dasar kacang hijau yang digodok bersama kapulaga, jahe, keningar, ketumbar, dan kaldu kambing, hingga lunak. Gule maryam disajikan dengan sate kambing muda yang dikukus sebelum direndam dengan kuah gule yang telah masak. Kami juga mencicipi roti Maryam yang masih hangat sambil minum kopi rempah. Tidak lupa membeli kamer dan puding srikaya. Awalnya warung ini dikelola seorang keturunan Arab bernama Ali Babkheir yang akhirnya mewariskan usahanya kepada pegawainya seorang Madura yaitu bapak dari Haji Halili. Perpindahan tangan tidak merubah citarasa gule maryam yang dijual. Tepat di depan Warung Gule Maryam adalah Hotel Kemajuan, kami pindah menginap di hotel milik Yayasan Al Irsyad yang dibangun sejak tahun 1928. Dengan bangunan kolonial dua tingkat, kami bisa menikmati suasana Jalan KHM Mas Mansyur yang ramai sepanjang hari dengan lalu lalang peziarah makam Sunan Ampel, para pedagang, dan warga Kampung Arab. Suasana Timur Tengah yang cukup kental di Kampung Arab membuat kami betah untuk berkeliling, keluar masuk gang sempit yang rapat dengan







rumah-rumah warga yang semerbak dengan aroma rempah-rempah. Kami mengagumi toko-toko di sepanjang Jalan Sasak yang masih memakai papan nama dengan lukisan tangan. Karena Kampung Arab bersebelahan dengan Pecinan, kami sekalian berjalan kaki keliling Pecinan. Mulai dari menikmati riuhnya Pasar Ikan Pabean, belanja perkakas vintage di Toko Bhakti Indah yang berada di Jalan Songoyudan. Kami makan siang di Depot Ganefo, namanya menarik, sangat Orde Lama. Di Surabaya ada juga Hotel Ganefo yang memiliki arsitektur kolonial. Depot Ganefo berada di Jalan Kalimati Wetan, menyajikan sop buntut, sop sumsum, dan nasi campur. Kami memilih sop buntut dan nasi campur, rasanya lezat, tambah lezat dengan suasana depot yang klasik karena berada di ujung gang buntu yang dikelilingi bangunan kolonial. Kami tak membuang waktu lebih lama setelah puas menikmati Pecinan. Dengan becak, kami tiba di Jalan Simokerto yang riuh dengan deru kendaraan besar, berhenti di depan warung dengan keber bertuliskan “sejak 1950” dan gambar Tom & Jerry serta Garfield yang memegang es cokelat di tangannya. Itulah warung Es Cokelat Tambah Umur. Melangkah ke dalam warung, terlihat beberapa anak yang masih mengenakan seragam sekolah sibuk mencocol roti tawar ke dalam es cokelat itu sebelum menjejalkan semuanya ke mulut-mulut kecil mereka, tentu saja mereka menikmati es cokelat dengan senyuman. Kami memesan 4 cangkir, dengan cekatan

sang ibu penjual menuangkan es cokelat ke dalam gelas-gelas aluminium, segera kami menikmati minuman cokelat dingin dengan rasa manis dari gula aren sambil tersenyum. Kami melepas lelah di Hotel Kemajuan, menyiapkan diri untuk kuliner selanjutnya, Bebek Papin. Sego bebek adalah makanan yang banyak kami temui di jalanan Surabaya, Bebek papin adalah salah satu yang terbaik. Papin merupakan kependekan dari Pasar Pecindilan yang berada di dekat Kampung Arab. Di pasar itulah pertama kalinya Bu Wagini membuka Bebek Papin pada tahun 1990. Lalu pindah ke di ujung Jl Kalianyar. Bebek Papin dimasak bumbu kuning dengan racikan ala bumbu jawara alias Jawa Madura. Bebek Papin, dagingnya super empuk, gurihnya selalu menyenangkan. Selain daging bebek, juga dijual jeroan dan ceker bebek. Nasi putih dihidangkan bersama bebek goreng, lalapan timun, kemangi, kol, dan sambal, serta sebuah cawan kecil berisi kaldu rebusan bebek, kami menyiramkan kaldu bebek di atas nasi, makin gurih rasanya. Kami bangun agak siang di hari terakhir peleisir kuliner Surabaya. Segera mandi dan menuju Peneleh. Kampung Peneleh memiliki banyak sejarah pergerakan nasional Indonesia, mulai dari rumah kelahiran Soekarno di Jalan Pandean hingga rumah Tjokroaminoto di Jalan Peneleh. Di wilayah ini juga menjadi seperti Kampung Bali karena banyak para toko buah dan hotel dengan ornamen Bali, serta pool bus dengan tujuan Bali. Tujuan utama kami adalah Depot Bali yang berada di de-

pan Makam Eropa Peneleh yang sudah lama terbengkalai. Sebagian dari kami adalah penikmat olahan daging babi. Depot Bali menjadi pilihan yang mantap karena menyajikan beragam olahan daging babi dalam satu piring. Karena pemiliknya orang Bali, sambal matah menjadi pelengkap yang menyegarkan. Selepas Peneleh kami menuju Jalan Dharmahasada, membeli oleh-oleh Sambal Bu Rudy, tidak lupa untuk membeli tauwa yang disajikan dingin. Kami menyempatkan foto bersama Bu Rudy yang selalu ramah menyapa pengunjung. Dengan kardus-kardus berisi sambal botolan, kami kembali ke Kampung Arab dengan taksi. Sesampainya di Jalan KH Mas Mansyur ternyata ada pertunjukkan drum band. Hari ini, 29 Maret 2015 adalah deklarasi Al Irsyad Drum Corps Surabaya. Kami menyaksikan anggota drum corps semuanya laki-laki dewasa memberikan pertunjukkan yang meriah. Anak-anak turut ambil bagian membawa bendera-bendera. Para remaja membantu membuat barikade untuk memperlancar perjalanan drum corps. Semua warga Kampung Arab berkumpul di Jalan KHM Mansyur, dengan gembira menyambut Al Irsyad Drum Corps Surabaya. Menjelang sore turun, kami masih menikmati suasana Jalan KHM Mansyur, mulai buka beberapa warung makanan kaki lima. Mulai dari kebab, es kacang ijo, nasi bebek, bakmi jawa, sate madura, sampai nasi kebuli. Tepat di kaki hotel Kemajuan ada Warung Bumbu Madura. Segera kami datangi dan terpukau dengan keberagaman

lauk pauk, ada cumi, bebek goreng, jeroan, telur bali, empal, dadar jagung, meriah sekali. Kami memesan nasi dengan cumi dan paru goreng, diberi pelengkap mie kuning, serundeng, dan sambal pencit, rasanya gurih mantap. Warung Bumbu Madura dikelola sepasang suami istri Nasrulloh dan Zubaedah yang berasal dari Pamekasan, Madura. Menurut Nasrulloh, pelanggannya yang orang keturunan Cina dan Jawa biasanya makan nasi cumi, orang keturunan Arab biasanya makan nasi empal, dan orang Madura biasanya makan nasi jeroan. Dengan malas-malasan kami kembali ke hotel untuk berbenah, malam ini kami pulang. Sebelum pulang kami sempatkan untuk makan malam spesial karena depot yang kami tuju ada di bawah kamar kami. Depot Al Mutlik berada di lantai dasar Hotel Kemajuan, menu andalannya adalah kambing oven. Keluarga Al Mutlik telah dua generasi mengelola depot ini, menyajikan masakan khas Timur Tengah. Kami mengintip ke dapur saat daging paha kambing yang sudah direbus hingga empuk diberi bumbu untuk dipanggang, begitu menggurkan. Tidak lupa kami memesan jus kurma untuk menetralkan daging empuk yang beristirahat dengan tenang di perut kami. Dengan berat hati kami menuju Stasiun Pasar Turi, malam ini kami kembali ke Jakarta dengan Agro Angrek Malam. Setidaknya Sambal Bu Rudy akan menemani hari-hari kami di Jakarta. Sampai jumpa lagi Surabaya.



6/12

SIDE a - of:

# THE FOOD JOURNAL

## Co-Publisher

Whiteboard Journal  
x Food Kartel

## Contributors

Anitha Silvia  
Adil Albatati  
Edbert William  
Ivan Wudy

## Design

www.butawarna.in

## Artwork Cover

Nita Darsono

food  
kartel

# RUN DOWN

## April 11th 2015

12.00 – 24.00 Food Kartel

14.00 – 18.00 Chalk Art Performance

----- by Celcea Tifani

19.00 – 20.00 FAUX

20.00 – 21.00 Kitsch

21.00 – 22.30 Mocca

22.30 – 24.00 Ayren Mayden

## April 12th 2015

12.00 – 24.00 Food Kartel

19.00 – 20.00 Christabel Annora

20.00 – 21.00 Kitsch

21.00 – 22.00 Payung Teduh

22.00 – 24.00 Ayren Mayden

*Food Kartel is a festival to enjoy the food and taste the music. This two-days event provides fresh and delicious food straight to you along with our very cool live music located at Surabaya Town Square*

“

## Food Kartel Team

Adil Albatati, Agus Effendi, Alek Kowalski, Anitha Silvia, Arief Pitrajaya, Claudia Hana, Dhani Hilman, Diyang Rizky Berlina, Edbert William, Gagah Diorama, Ivan Wudy, Ketut Ratnasari, Muhammad Rizal Dhewata, Rudi Siswanto

## Headquarter

Soledad & The Sisters Company  
Untung Suropati 83  
Surabaya  
East Java Indonesia 60264  
Phone +62 31 568 2074  
Website <http://sats-co.com>  
Email [public.satsco@gmail.com](mailto:public.satsco@gmail.com)  
Instagram @foodkartel

presented  
by



organiser



supported  
by



English Centers  
for Adults



[whiteboardjournal.com](http://whiteboardjournal.com)

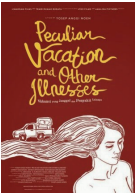
radio  
partner





Like good food, films can be savored and enjoyed alone or with good company, and in this article we present 10 great recent Indonesian films that will satisfy your appetite for the moving picture.

# INDONESIAN FILM SELECTION



VAKANSI YANG JANGGAL DAN PENYAKIT  
LAINNYA [YOSEP ANGGI NOEN, 2012]

This is the movie that put the name Yosep Anggi Noen in the radar of bright filmmakers from Indonesia. In his first feature film, Yosep Anggi Noen presents an art-house road movie that builds between three characters, a husband, a wife, and the wife's co-worker. Although it sounds like a quite simple plot, the movie has it charms on the director's photography, its attention to every little detail that frame the scene, and the brief dialogues between the modest yet engaging characters. It is no surprise that the movie receive a lot of positive critics from international film festivals. The good thing is that after this move, Yosep Anggi Noen succeeded in maintaining his sharp filmmaking by making another good movie titled, "A Lady Caddy Who Never Saw a Hole in One" (2013).



NEGERI DI BAWAH KABUT  
[SHALAHUDDIN SIREGAR, 2011]

Also known by its English name, The Land Beneath the Fog, Shalahuddin Siregar's film centers on families in the farming village of Genikan in Central Java, and their struggle to adapt to the conditions of the changing climate and its impact on their livelihood. Its narrative is compelling and serves as a reminder that Indonesia is a land that reaches beyond its burgeoning cities.



BELAKANG HOTEL [WATCHDOC, 2015]

What made "Belakang Hotel" a significant documentary is its heedful viewpoint citing the environmental issues currently happening in Yogyakarta. The massive hotel construction causes a major drought to the people around the area, a paradox of Yogyakarta as one of Indonesia's city for tourism. Made by the people from Watchdoc who also responsible for the movie "Yang Ketujuh", the documentary reveal the first dry wells phenomenon in Yogyakarta as a sign of the failure of urban planning of the suave city.

This film is a part of the "Jogja Asat" (The Drought of Yogyakarta) a movement initiated by artist and environmentalist of the city to build an awareness to the public about the threat of the Yogyakarta's urban planning mishap. "Belakang Hotel" also an important movie that can be seen as an alarm for the people across the nation about the same threat that might be happening to their city.



TABULA RASA [ADRIYANTO DEWO, 2014]

This is the kind of movie that is missing from Indonesian theaters, a modest drama based on real life phenomenon that transpires in our daily lives. Its plot takes place in a traditional Minang diner where it illustrate the comedy and tension of a family inside the restaurant. Tumpal Tampubolon's heartfelt script and the bold chemistry between the actors accompany Lifelike Pictures' vibrant color and angle to build a unique drama around the exoticism of Minang cuisine. There is a big hope that there will be more national films that could share Tabula Rasa's approach in filmmaking to make a more vibrant scene in Indonesian film history.



BABIBUTA YANG INGIN TERBANG  
[EDWIN, 2008]

A fragmented story of identity and uncertainty, Edwin's first feature film follows its protagonists as they attempt to find content with the personal and situational reality of Indonesia they live in. Race and racial tension being a reoccurring theme, and sets a backdrop for social commentaries through the narrative – for example, a boy of Manado descent is constantly harassed and bullied because people think he is Chinese. The film often feels detached, giving the audience time to observe and make sense of the situations – revealing the normalcy of everyday life, even when it sometimes seems absurd.



CAHAYA DARI TIMUR : BETA MALUKU  
[ANGGA SASONGKO, 2014]

There might be nothing new about Cahaya dari Timur's plot: the struggle of an ex-football player in mentoring a football school team to claim its glory, a classic storyline for a sports-themed movie. But, the fact that the movie took place in Maluku and is based on a real socio-cultural dispute that split the area into two strongholds: Tulehu (Moslem dominated area) and Passo (Christian dominated area), is the point why this movie matter. Sani Tawainella's (portrayed decently by Chico Jerrico) struggle to put an end to the conflict by using football as a way to unite his homeland somehow justify the popular expression that said "football is the sport that have the ability to unite a country". And it became more special to know that Hendra Adi Bayaw, Rizki Pelu, and Alfin Tuasalamony-the leading names from Indonesia's Under 23 national team, arise from the very team that Sani coached.



ROCKET RAIN [ANGGUN PRIAMBODO, 2013]

Anggun Priambodo's very first feature is a story of two friends who leaves the big city to work on a video project and, through their daily interactions, reveal their personal trials to find comfort in their crumbling individual families. Rocket Rain's narrative weaves between surreal expressions (such as a girl riding a corn-shaped statue like a rocket) to sobering discussions, such as the two protagonists discussing what marriage should ideally be like. Awkward, quirky, and somber all at the same time, Rocket Rain is a film where the audience is invited to experience the characters' state of mind.vtv



FIKSI [MOULY SURYA, 2008]

In the year when the movie released, Fiksi was nominated for 10 different categories for the 2008's Indonesian Film Festival. The film won 4 of the trophies, followed by "Best Director" by Jiffest and became the 2008 official selection for Pusan International Film Festival and World Film Festival of Bangkok. An appropriate acknowledgment for its gripping 110 minutes. Ladya Cheryl's unbroken eye contacts thoroughly enact Alisha's-the main character deranged psyche. With an intriguing script by Joko Anwar and Mouly Surya's crafty direction, Fiksi favorably introducing the new wave of Indonesian thriller movie with Kala (2007), and Pintu Terlarang (2009).



SENYAP/THE LOOK OF SILENCE  
[JOSHUA OPPENHEIMER, 2014]

Following Joshua Oppenheimer's masterpiece, The Act of Killing, Senyap is a companion piece and an equally thought-provoking documentary. The film focuses on a family whose eldest son was murdered in the massacres of 1965, and their youngest son search to find closure by confronting the men who killed his brother. Just like Oppenheimer's previous film, Senyap addresses the grave atrocities that has been swept under our nation history's rug, that admittance and reconciliation is needed so countries and its people can live productive and honest lives.



IBLIS JALANAN [GUNDALA PICTURES, 2014]

Inspired by a song by Bangkutaman, this short film is a half music video and half documentary about wall of death motorcyclists in a carnival. Wall of death is an attraction where a giant barrel is used by motorcyclists to do death-defying stunts. Gundala Pictures' approach to the film balances the private, emotional stories of the characters and their rock n roll performances very well, with footage of their act mixed commentaries that reveal their life experiences and aspiration. Iblis Jalanan is an entertaining film with a strong emotional depth. Certainly recommended.



# INDONESIAN FOOD HERITAGE WITH LISA VIRGIANO

Author & Photo

Ken Jenie



11 / 12

01 Can you briefly tell us how you became interested in working with food and what was your original goal when you started Azanaya in 2009?

It's actually quite simple. I have loved food since I was young; there is something about food that makes me happy. Not only does it make you personally happy, but through food you can contribute to the people around you. I thought to myself that I had to make something out of this hobby – it began as my aspiration to fulfill my passion, but then I saw the many opportunities in the culinary world that has yet to be explored. If I was to fail, then at least I tried to pursue my passion. One can always return to find regular employment, but if you do not try then you will regret it for the rest of your life.

02 So how would you describe what you do?

I am not sure myself, but a title that could describe what I do is Food Culture Promotion. As a promoter, though, you cannot just "promote," you must also understand and cultivate the structure of food producers, identify the problems within the system, identify its potential, etc. If you are simply promoting without understanding the actual condition of your subject, then you don't actually know what you are promoting. So I introduce myself as a Food Culture Promoter, but the scope of my work isn't simply promotion. I also study and try to understand food and its origins.

03 You mentioned in Q&A Media that "[Indonesia] is rich in culture, spices and herbs, but less people really want to appreciate it and spend time to make it outstanding, because they are lacking the understanding." What is the general public under-

04 standing of culture, spices and herbs?

The lack of understanding begins when we consider what we take things for granted. Meanwhile, someone who is unfamiliar with our abundance and variety of resources will be awestruck. Generally, when people talk about food they are describing the flavor, but it is much more than that. What we eat involves everything from nature, ecology, women empowerment, history, chemical structures – it is a combination of many different elements.

05 What should this appreciation be like ideally?

I cannot say what it should be like ideally, but I do believe we should start questioning and understanding what we eat. Eating isn't simply about judging whether food tastes good or not – that is subjective. Our taste and preference is based on your background – family, where we grew up, and so on. "Good" and "delicious" are two different words to describe food. Good quality of ingredients and food inherently create delicious dishes, but delicious food is not necessarily good food. This awareness of good food is the first step that I would really like the public to understand. We are a country that is rich in agriculture, the second largest biodiversity after Brazil. We can be a prosperous country if we cultivate our agriculture and food culture.

06 What is the cause of this lack of understanding of good food?

We are almost losing the real story of our food due to a gap/disparity between generations, and of education, as well as the rapid influx of foreign culture that has been adapted to ours. It is not uncommon to hear the older generation say things such as

"The food isn't what it used to be like" and "We used to make this dish this way, it isn't cooked the same way anymore." I do not want these traditions to be relics of the past.

07 How can the average person be aware of the food's background?

Start to know where your food comes from. You can simply go to your traditional market and, while you shop, ask the seller the character of the produce, what a good produce is, what locale it originated from. If you have a shopkeeper that is articulate and knowledgeable, you have found a source you can trust for both information and ingredients.

08 There is a very human/personal element when talking about food and ingredients.

Absolutely. It isn't uncommon to have a favorite butcher shop, for example. Ask yourself, why do you regularly shop at this butchery? Do you trust the quality? Where do they get the meat? How do they cut the meat? Most of the time people are generous in sharing knowledge so start asking questions.

09 We should be curious about our food.

Yes, and build a human relationship with your food. Food isn't just an object – there are many stories behind what you eat. I can't blame Indonesians for being a bit ignorant about our culinary background. We are so accustomed to all of these amazing foods that we take it for granted. Again, if we see it from an outsider's perspective, we will be surprised and awed by Indonesia's abundant resources. You have travelled extensively to study and sample local regional cuisines as well as study their agriculture.

What are their perspectives regarding Indonesia's food culture? Do they feel threatened by the conditions? Their perspective are like people in Jakarta, as in they also take things for granted. And the reason behind it is similar. For them, what they make is their staple produce so it is not special. They do feel threatened because right now being a farmer is no longer profitable – there is no one standing beside them, not even the government.

10 What should the government's role be in supporting the local agriculture?

To be frank, I do not expect too much from the government because it seems to me that the people and the government live in separate dimensions (laughs). So I do not expect too much from the government, instead I try to help them by supporting the local communities.

11 You have traveled abroad and have participated in events. From your observation, what is the international perception of Indonesian food?

There is something that we take for granted that has great potential: our agricultural produce. We need to communicate how sexy the variety of our produce is, which is second to Brazil for biodiversity. We have a lot of potential in selling our artisanal ingredients overseas. When I spoke in front of an international audience about, for example, our traditional rice, I talked about our varieties, how we cultivate, the community tribes that produce them, to the traditions involved in harvesting them. The audience was awed at how rich the biodiversity was. This was just talking about rice – imagine the reaction if I continued by talking about the variety of bananas. (Laughs)

ARTICLE NO : 04

INTERVIEW

F



Footurama is a consignment store that helps you sell your items.

Sell and buy pre-owned goods at with us !

FOOTURAMA.COM

Whiteboardjournal.com

food kartel



# OF TABLE MANNERS AND TOILETS

ARTICLE NO : 03

COLUMN

BY  
DWIPUTRI PERTIWI

The illusion of a global community whose members are able to connect on a profound level regardless of their cultural backgrounds is one of the products of widespread Internet access. The Internet has turned information that was once exclusively local, inclusively international. One may think that this openness would make us less ignorant about the world, but more often than not the screens of our computers or smartphones only show us very specific details within a limited context. As much as we hate to admit it, we are still not immune to culture shock no matter how well informed our tech-savvy generation claims to be.

What makes culture shock "shocking" is that it is rarely caused by spectacular gaps between two or more cultures. We are so used to our daily habits that we forget – even if we know, in theory – that people in other places have their own collective habits. Differences as harmless as standing on the right side of an escalator instead of the left (or standing on whatever side one pleases, as is the case in Jakarta) or eating with chopsticks instead of a spoon are enough to cause a sense of disorientation. I would

love to continue listing all the differences I have in mind, but there is one issue that always forces me to adjust and readjust my standards: hygiene.

As a topic, hygiene is a bit too broad, so to put things into perspective, let's think of hygiene in terms of food/table manners and toilets. When we are on vacation, we are usually too busy stuffing ourselves with local specialties that we rarely take the time to think about the dining etiquette of the culture in question – much less about the condition (i.e. facilities and cleanliness) of the toilet we might have to visit right after a meal. These matters may seem secondary to our exciting itineraries, but it is always useful to do some research in advance to minimize the many possible effects of culture shock; such as embarrassment, confusion, or even the reluctance to travel ever again. The shock could also result in admiration, but in my opinion, being too enamoured by the foreignness (or exoticness) of any given culture is just as dangerous as hating it. Both scenarios would not take us beyond first impressions.



My most memorable experience of culture shock was when I first travelled to Japan. First of all, the country is so aggressively clean (no litter in sight and hand sanitizers everywhere!). Then there's the bowing, the festive greetings at restaurants and stores, and of course, Purikura (Japanese-style photo booths with bizarre editing options). Out of all the strange and fascinating things that Japan had to offer, two things stood out for me: food – the food itself and the way the Japanese treat their food – and toilets. I was truly amazed by the great care with which food was prepared, presented and consumed made. The toilets equipped with buttons for numerous functions – including one that played music to camouflage unflattering splashing sounds – still amuse me.

And I wasn't the only one who found those two things

interesting. Roland Barthes, the author of Camera Lucida and many great books, made several interesting comments on the use of chopsticks and Japanese cuisine in Empire of Signs. Though some of his comparisons between Western and Eastern cultures were sloppy to say the least, his observations on the various roles of chopsticks would be helpful for anyone trying to learn about Japanese cuisine. In the brief chapter simply entitled "Chopsticks," he noted that the tools' four functions are to point to the food, to pinch the food, to divide, and lastly, to transfer the food from the dish to the mouth. He suggested that chopsticks were not designed to inflict harm on food – a trait not possessed by knives.

Though casual travellers looking for a relaxing getaway might not be interested in Barthes's cultural scrutiny, it would not hurt to imitate his method of focusing on little details. Museums, monuments and art galleries can offer all the historical facts a visitor needs to know about a city or a country, but I believe that the forgotten and seemingly insignificant details of day-to-day life show us what a culture retains and replaces.

"Compared to Westerners, who regard the toilet as utterly unclean and avoid even the mention of it in polite conversation, we are far more sensible and in better taste," wrote Junichiro Tanizaki in his extensive essay on Japanese aesthetics, In Praise of Shadows. Several sentences later, he went on to state, "Anyone with a taste for traditional architecture must agree that the Japanese toilet is perfection." This rather exaggerated fascination for the toilet is not a universal sentiment, but it is precisely the non-universality of it that sheds light on the various priorities of various cultures. Like Barthes, Tanizaki also made stereotypical comparisons between Western and Eastern cultures, but his rather lengthy explanation on the importance of toilets is consistent with the reality of Japanese culture until this very day.

Those who have set foot on Japanese soil – even for a brief layover at the airport – must have experienced the odd luxury of Japanese toilets.

As travellers, we have a choice: do we want to see the high-tech toilets as they are, or do we want to make connections to the wider culture? Once we take something normal – be it a pair of chopsticks or a toilet – and place it in a cultural context, its layers will show. Will you peel off the layers, or will you simply acknowledge them and carry on with your itinerary?

## Open Column: Your Perspective on Whiteboard Journal

Our Column section has made itself home to a diverse range of essays and creative writing. We love learning new subjects and understanding different perspectives, so to further diversify our content we would like to invite you, our readers, to share your writings with us.

Essay or Creative Writing should be  
800 – 2000 words in length.

Submission should be in English.

Send your writing to  
[contact@whiteboardjournal.com](mailto:contact@whiteboardjournal.com)  
with the email subject: OPEN COLUMN

Multiple submissions are accepted.

Have fun!

# A RECIPE FOR YOU

MON TUE WED THU FRI SAT SUN

COOKING RECIPE

This special focus article has Ayshealthyascanbe's Kushandari Arfanidewi sharing her recipes for greek grilled chicken and quinoa salad with lemon dressing. Specialising in healthy food diets, make Ay's cooking in the comforts of your home to enjoy a delicious and healthy meal.

NOTES :

LEARN MORE ABOUT AYSHEALTHYASCANBE  
BY EMAILING KUSHANDARI ARFANIDEWI AT  
AYSHEALTHYASCANBE@GMAIL.COM

## WITH AYSHEALTHYASCANBE



### → GREEK GRILLED CHICKEN RECIPE

#### INGREDIENTS

CHICKEN BREAST	.01	
YOGHURT	.02	
GARLIC	.03	
OLIVE OIL	.04	
LEMON ZEST	.05	
ORANGE ZEST	.06	
BASIL	.07	
BLACK PEPPER	.08	
SEASALT	.09	

→ GRILL THE CHICKEN WITHOUT OIL UNTIL IT GET SOME COLOUR ON IT (SO THAT IT WON'T LOOK PALE), DRAIN IT ON A PYREX.

→ MARINATE THE CHICKEN WITH YOGHURT, GARLIC, OLIVE OIL, DILL, LEMON ZEST, ORANGE ZEST, BLACK PEPPER, SEA SALT AND LEAVE IT FOR 30 MINUTES.

→ CLOSE THE PYREX WITH ALUMINIUM FOIL, HEAT IT ON THE OVEN ON 200 DEGREES FOR 30 MINUTES.

→ LET THE CHICKEN REST 5 MINUTES BEFORE SERVING.

### → QUINOA SALAD WITH LEMON DRESSING RECIPE

#### INGREDIENTS

SALAD MIX	.01	
FETA CHEESE	.02	
BLACK OLIVES	.03	
CHERRY TOMATO	.04	
QUINOA	.05	

→ LEMON DRESSING (A MIX OF LEMON JUICE, OLIVE OIL, MIXED BLACK PEPPER, FETA CHEESE, SEA SALT, PEPPER AND DILL)

→ COOK THE QUINOA WITH CHICKEN STOCK, A TEA SPOON OF OLIVE OIL, PEPPER AND SEA SALT UNTIL THE QUINOA BECOME TRANSPARENT. LEAVE IT FOR 3 MINUTES.

→ MIX THE QUINOA WITH SALAD MIX, ADD SOME BLACK OLIVES AND CHERRY TOMATO. POUR THE LEMON DRESSING ON IT.

ARTICLE NO : 02

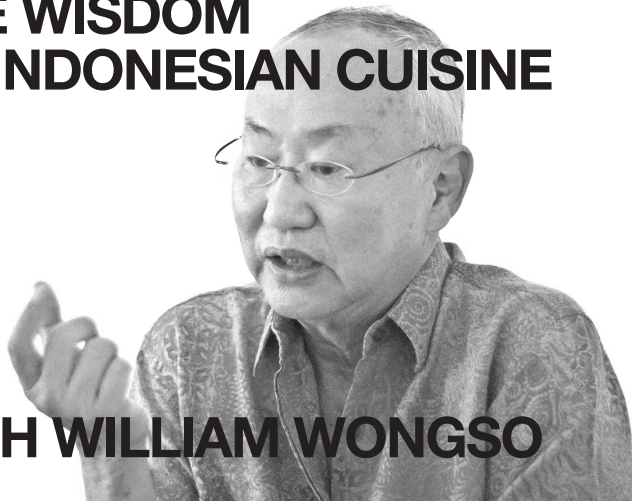
FOCUS





# THE WISDOM OF INDONESIAN CUISINE

## WITH WILLIAM WONGSO



**01 Can you tell us about how you first became interested in Indonesian food?**

Well, I practically studied culinary from everywhere. We never really know where to start, we have the tendency to underestimate the value of our food. After having travelled across Europe, Asia, and America, I realized that countries such as Thailand and Vietnam already understand the value of their local food, and with that realization their food industry grew.

Unfortunately, our government still neglects the potential of Indonesian cuisine. We can see many Thai and Vietnamese restaurants in America and Europe, but it is really difficult to find Indonesian restaurants there. Whereas, it is so easy to find Indonesian cooks and chefs working in many restaurants in those countries. But again, many of them specialize in international foods, not Indonesian. With that understanding, I started to learn about the origin and the wisdom of Indonesian cuisine. It is safe to say that Indonesia has the most diverse variety of local food – and that's really interesting to me.

**02 What's the process of your understanding regarding the origin of Indonesian food across the nation?**

Fortunately, I have been invited to many food conventions across Indonesia. I always take time to visit native cooks, and also to visit the local market. Visiting local markets is really important for me because I see them as a living encyclopedia of local cuisine.

**03 What's the vision behind ACMI (Aku Cinta Masakan Indonesia)?**

I wanted the younger Indonesians to be aware of the importance of their local food. Not only by being able to cook the dishes, but also to understand the origin and the wisdom behind the cuisine. Also, I would like to see and promote the potential of Indonesian food on an international stage. Asian food already has its place on the international stage, they already have their own signature menus worldwide. We have the potential to do that as well, but we have to promote Indonesian food's the right way.

We have to rebuild the system on the education of Indonesian culinary schools. Right now there are still no native cooks for those schools. In order to create some improvement I organized a training in Kudus, Central Java to learn the local cuisine from local cooks from 30 area across Indonesia. The main idea from that project is to give students a chance to learn the basics of Indonesian cuisine from experts. And of course, those culinary schools have to reduce the portions of international food in their curriculum. The old curriculum has international food as the main concentration because the main goal of their education system is to make an easy way for their students to get a job after they finish. I think that program is no longer relevant because the current trend of the international culinary industry is to have a new palate in the business. And Indonesia, with its local food's origin and wisdom has the chance to fill that void.

**04 In regards to the wisdom of local food, what do you think it is the main identity of Indonesian dishes?**

The unique ingredients of Indonesian food is its signature. Every area have

their own special ingredients – Batak food has Andaliman as their special ingredient, Aceh has Kemamah, etc. They also have their own methods of cooking such as using bamboo. This is what people in Indonesia's culinary industry should know and learn.

**05 I suppose at the moment foreign food is most popular here.**

If you see the consumption of 250 million people, I think you will see that it is about 2 percent. The reason why they seem so popular is because they advertise.

For example, kids in villages now prefer to bring packaged snacks because they saw it in an advertisement somewhere, but I believe that Indonesian people prefer Indonesian food in their everyday life.

**06 Healthy food is currently an emerging trend, what about Indonesian food with the abundant use of coconut milk and entrails?**

In general, Indonesian food is healthy. It isn't the food that is unhealthy, it is the people's eating habits. For example, one does not eat coconut milk, but then eats entrails – which are actually the ingredients with high cholesterol. I still eat entrails such as Soto with Tripe, but not every day. We have to understand how to develop a healthy eating habit.

I've had people ask me whether they can make rendang with soy milk – that isn't rendang. Coconut milk is an indispensable ingredient in making rendang. If people want to replace coconut milk with soymilk or whatever, that's fine, but know that the alternative isn't authentic.

**07 What are your personal criterias for good food?**

I cannot say whether something is good or not if I didn't grow up eating it, it isn't part of my culture and I do not have the right to do so. I may say that I do not prefer it, but to judge: no. I can only say whether or not something is good based on comparison. Let's say you have 5 chefs make 5 pempek, I will choose my favorite. I base my judgement on quality, which includes authenticity, texture, the ingredients, etc.

**08 You have travelled all over Indonesia. Has there been dishes that surprised you, that tasted very unique?**

There is a dish in Luwu (South Sulawesi) called Lawa, which is raw fish. In Sumatra there is a dish called Arsik, which has a sensational number of flavors in one dish. In Bangka there is a dish called luwap lawang, a dish made of mushrooms whose spores only grow when there is rain and lightning, so getting the ingredients is a rarity. In Kalimantan there are sour eggplants. There are so many unique food made by local ingredients that we (in the big cities) have never tasted.

**09 What projects are you working on in the future?**

I have a book that I have been working on, it is titled "The Flavors of Indonesia." Right now I am fostering young chefs to understand Indonesian cuisine and hopefully represent our country in various international events. I also have a big hope that with the current Jokowi administration Indonesian food with good quality will be a priority for all formal events.

**Author**  
**Translator**  
**Photo**

Muhammad Hilmi  
Whiteboard Journal  
Samuel Evander

11/11/2019

~~MON TUE WED THU FRI SAT SUN~~

**11 - 12 APRIL 2015**

AMOUNT

whiteboardjournal.com



# food kartel

(CUPS)



11/11/2019